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THE FOGG ART MUSEUM

TO THE PRESIDENT OF THE UNIVERSITY :—

SIR,—I have the honor to present the following report on the Fogg Art Museum for the year 1907–08.

At a meeting held in February last the Museum Committee voted to purchase, out of the income of the Prichard fund, a picture attributed to Bartholomäus Zeitblom, a German painter of the close of the fifteenth century, who is supposed to have been a fellow pupil with Albert Dürer of Martin Schongauer. Waagen speaks of him as of all painters the most thoroughly German. The subject is the Visitation. It is on panel, in excellent condition, and a fine example of the German art of its time. The Museum has received, as an indefinite loan from Mr. Roger A. Derby, of New York, an Italian picture of the sixteenth century, attributed to Luini. The subject of this picture is the Virgin and Child with St. Catherine. A limestone relief of ancient workmanship from Palmyra has been given to the Museum by Messrs. Edward W. Forbes, '95, Richard Norton, '92, and Alden Sampson, '76; and Mr. James Loeb, '88, has given 48 casts of ancient marbles, bronzes, and terra-cottas from the collection of the late Professor Furtwängler, of Berlin. A collection of 65 small pieces, consisting of Greek terra-cotta figurines, lekythoi, and other vases, has been lent by the Misses Upham of Cambridge.

To the Gray Collection of Engravings has been added, by purchase from the income of the Gray Fund, a print of the Samson and Delilah engraved by Lucas van Leyden. To the Museum collection of prints have been added two lithographs of mediaeval French architecture—gifts from Mr. T. W. P. Rogers, of Manchester, N. H., and eight small line engravings given by Mr. T. H. Thomas, '03.

Mr. James Loeb has added to his last year's gift of \$1000, for the purchase of 17 lead-pencil drawings by Turner, the sum of \$210 for a case to contain these drawings, which are now on exhibition in the large upper gallery. These lead-pencil drawings, together with our fine series of original water-color drawings (which have been mentioned in previous reports), afford valuable illustration of the character and range of Turner's genius.

From Mr. Walter M. Cabot, '94, the Museum has received, as an indefinite loan, a small collection of Japanese works of art, consist-

ing of drawings, paintings, and ornamental carvings. These have been arranged by Mr. Cabot, in cases provided by him, in the small south-east room on the ground floor.

To the collection of photographs 1,926 additions have been made, comprising illustrations of English and French mediaeval architecture, and Italian, English, Dutch, Flemish, German, Spanish, and French painting. The Museum has received, also, the annual issue of the Arundel Club, consisting of twenty photogravures from paintings in English collections, for which we have subscribed.

Ninety-eight slides, illustrating Egyptian and Greek sculpture, Dutch and Early French painting, and some architectural monuments, have been added to the collection.

To the Museum collection of books 42 volumes have been added, of which 21 were gifts from the late Professor C. E. Norton, Mr. James Loeb, and others. From the income of the Prichard fund were purchased the Winchester charts of Italian painters. From the income of the Searle fund were purchased: the Decalogus, Septimania Poenalis, Symbolum Apostolicum, 1 vol., and Giulio Campagnola — publications of the Graphische Gesellschaft; Donatello, of the Klassiker der Kunst series; three works of Lehrs, *Der Meister W 4*, *Der Meister der liebesgarten*, and *Wenzel von Olmütz*; Jullien de la Boullaye, Jean Duvet; Tuer, Bartolozzi and his works, 2 vols.; Lady Dilke, *French Engravers of the XVIIIth century*; Kristeller, *Kupferstich und Holzschnitt in vier Jahrhunderten*; British Museum Catalogue of Vases, vols. III and IV, and several other catalogues.

The number of photographs catalogued during the year was 1,481; the total number now catalogued is 37,901; there remain uncatalogued 3,551, and the total number now in the collection is 41,452.

The number of slides catalogued was 98, and the total number of slides now in the collection is 3,752. During the summer the annual examination was made, and every photograph and slide was accounted for.

Photographs were lent 235 times to various departments and members of the University, to Radcliffe College, to the Cambridge Latin School, to the Austin Street Sunday School, to the Boston Museum of Fine Arts, and to a few outsiders. Slides were lent 217 times to Radcliffe College, to the Department of Architecture, to the Boston Public Library, to Dartmouth College, and to a few individuals.

The number of visits to the photograph collection for purposes of study was 655. Of these 532 were by members of the University. The sum of \$17.45 was received from the sale of photographs and catalogues.

In the print department 850 prints were catalogued, 23 prints and 640 photographs were mounted for the Museum, and prints and photographs were mounted for other departments of the University and for outsiders, for which the Museum has received the sum of \$78.18.

The number of visits to the print collections for purposes of study was 414, and of this number 378 were by members of Harvard University and Radcliffe College. Upwards of 300 hours were spent by the keeper of the prints in showing them to these students.

In April last Mr. Francis Bullard, '86, deposited in the Museum, as an indefinite loan, a considerable collection of rare prints, including works by the French engraver Gaillard, of which our collections afford no examples, and a large number of line engravings and mezzotints after Turner, comprising the Southern Coast of England series, the Harbours of England, India, the Copperplate Magazine, Hakewill's Italy, and some other works. This collection consists of the finest impressions, nearly all of them being engraver's proofs, including a few touched by Turner himself.

The collections, both of original works of art, and of photographs and other reproductions, have grown to such an extent that every part of the exhibition space is now crowded, and it will be impossible to find room for many new accessions without some enlargement of the building. The Fogg Museum now has an equipment for the purposes of teaching unequalled by that of any other university museum in the country, and its collections are notable for range as well as for quality.

CHARLES H. MOORE, *Director.*